



Authentic Transcriptions
with Notes and Tablature

BLACK SABBATH MASTER OF REALITY

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HAL•LEONARD®



Transcribed by
STEVE GORENBERG

BLACK SABBATH MASTER OF REALITY

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CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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BLACK SABBATH

Sweet Leaf

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Intro

Moderately Slow Rock ♩ = 74

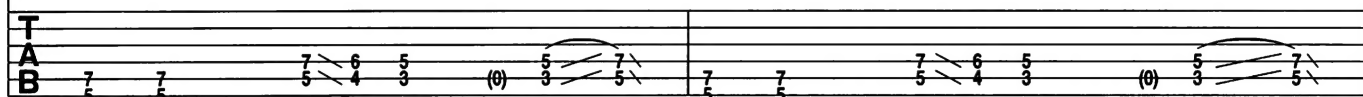
Gtr. 2: w/ Riff A, 3 times, 2nd & 3rd times

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5



Al - right — now!
I love — you,
Come on — now,

* Gtr. 1 (dist.)



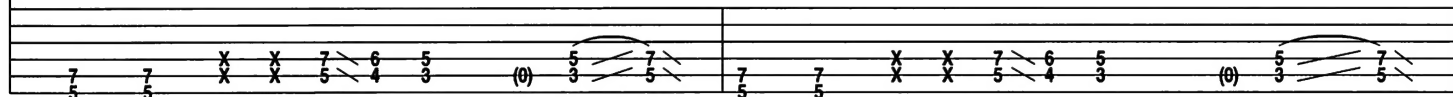
* doubled throughout

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5



Won't you lis - ten?
oh, you know it.
try it out. —

Rhy. Fig. 1

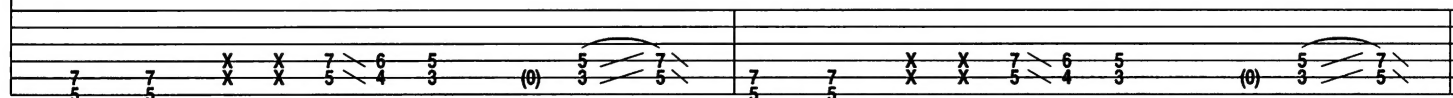


A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5



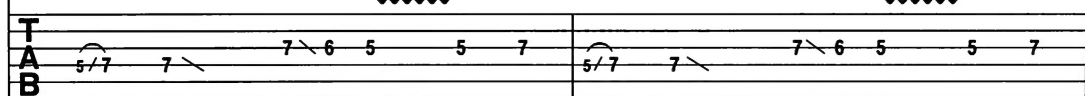
1. When I — first
2. My life was
3. Straight peo - ple

End Rhy. Fig. 1



Riff A

Gtr. 2 (dist.)



Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

met you, did - n't real - ize. I can't for - get
 emp - ty, for - ev - er on a down. Un - til you
 don't know what you're a - bout. They put you down.

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

you, or your sur - prise. You in - tro - duced
 took me, showed me a - round. My life is free
 and shut you out. You gave to me

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

me to my mind
 now, my life is clear.
 a new be - lief.

and left me
 I love you
 And soon the

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

want - ing you and your kind.
 sweet leaf though you can't hear.
 world will love you sweet leaf.

Oh, yeah.
 Oh, yeah.
 Oh, yeah, ba - by.

Interlude

Gtr. 2: w/ Riff B, 4 times, 2nd time

Gtr. 2: w/ Riff B, 2 times, 3rd time

To Coda

A5 G5 C5 E5 A5 A5 G5 C5 E5 A5

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

7 5 10 14 7 7 5 7 5 10 14 7

5 3 8 12 5 5 3 8 12 5

Riff B

Gtr. 2

full

T

A

B

5/7 5 5 7 (7) 5 7

Gtr. 1: w/ Rhy. Fig. 2, 2 times

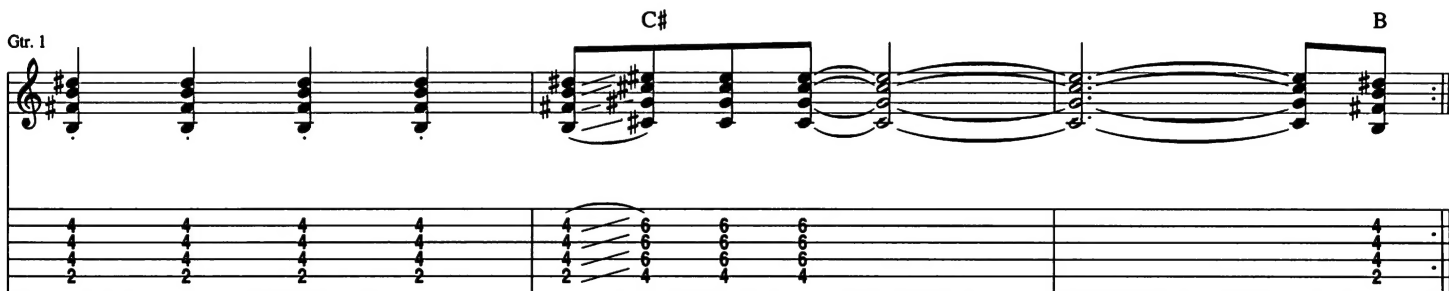
A5 G5 C5 E5 A5 A5 G5 C5 E5 A5



Bridge

Gtr. 2 tacet

Faster ♩ = 173



Guitar Solo

The guitar solo consists of three systems of notation. Each system has a treble staff with melodic lines and a bass staff with fret numbers and dynamics. The first system includes a '5' in the bass staff. The second system continues the melodic and fret patterns. The third system concludes with a key signature change to C major (one flat) and a 'rit.' (ritardando) marking. Above the third system, the chords C#5, A5, G#5, and G5 are indicated, along with first, second, and third endings. The first ending leads back to the beginning of the solo, and the second ending leads to the third ending, which concludes with a 'D.C. al Coda' instruction.

Coda

Gtr. 1: w/ Rhy. Fig. 1, till fade

Gtr. 2: w/ Riff A, till fade

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

The first part of the Coda features a vocal line with the lyrics "Come on, _ now. _ Whoa, _ yeah. _ Throw me out, ba - by, _ al -". The guitar accompaniment consists of a single melodic line in the treble staff, with the chords A5, D5, D♭5, C5, and D5 indicated above it.

The second part of the Coda continues the vocal line with the lyrics "right. _ Whoa, yeah. _ Oh won't you find the sweet _ leaf? Whoa, _ yeah. _". The guitar accompaniment continues with the same melodic line and chord progression (A5, D5, D♭5, C5, D5).

Begin Fade

The third part of the Coda begins the fade section with the lyrics "al - right. _ Yeah, _ yeah, _ yeah, _ oh, _ try _ me _". The guitar accompaniment continues with the same melodic line and chord progression (A5, D5, D♭5, C5, D5).

Fade Out

The fourth part of the Coda concludes the fade section with the lyrics "out. _ I love ya sweet leaf, oh.". The guitar accompaniment continues with the same melodic line and chord progression (A5, D5, D♭5, C5, D5).

The Elegy

Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 Whole Step:

- ① = D ④ = C
 ② = A ⑤ = G
 ③ = F ⑥ = D

Moderate Rock ♩ = 96
 Double-Time Feel

N.C.(A)
 Gtrs. 1 & 2 (dist.)

(synth.)

f let ring _ _ _

T.
A
B

11 9 7 7 9 7 5 2 0 2 5 2 5

let ring _ _ _

7 7 7 7 9 9 14 7 7 7 7 7 7 11 9 7 7 9 7 5

End Double-Time Feel
 Segue into "After Forever"

2 0 2 5 2 5 7 7 7 7 9 9 14 7 7 7 7 7 7

After Forever

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 Whole Step:

- ① = D ④ = C
 ② = A ⑤ = G
 ③ = F ⑥ = D

Intro

Moderate Rock ♩ = 96

Gtrs. 1 & 2 (dist.) D5 E5 F#5 G5 D5 E5 G5 F#5 End Rhy. Fig. 1

Rhy. Fig. 1

T
A
B

7 9 9 9 9 11 12 12 12 12 7 9 9 9 9 5 5 5 5 5 5 4 X X

5 7 7 7 7 9 10 10 10 10 5 7 7 7 7 X X 3 3 3 3 3 3 2 X X

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 1/2 times

Gtrs. 1 & 2: w/ Rhy. Fig. 1 D5 E5 F#5 G5 D5 E5 G5 F#5 D5 E5 F#5 G5

1. Have you ev - er thought _ a - bout _ your soul, can _
2. When you think a - bout death do you lose your breath or do you
3. I think it was true, it was peo-ple like you that cru -
4. Per - haps you'll think _ be - fore _ you say _ God .

D5 E5 G5 F#5 D5 E5 F#5 G5

— it be saved?
 keep your cool? _
 — ci - fied Christ.
 is dead and gone.

Or per - haps you think _ that when you are dead you just
 Would you like to see the Pope on the end of a rope, _ do you
 I think it is sad the o - pin-ion you had _ was the
 O - pen your eyes, _ just real - ize that he _

D5 E5 G5 F#5 D5 E5 F#5 G5

stay in your grave. _
 think he's a fool?
 on - ly one voiced.
 — is the one, _

Is God just a thought _ with - in _ your head, _ or is He a
 Well, I have seen the truth, _ yes, I have seen the light _ and I've changed.
 Will you be so sure when your day is near, _ say you
 the on - ly one _ who can save you now _ from all _

3rd time, to Coda 1 ⊕
 4th time, to Coda 2 ⊕

D5 E5 G5 F#5 D5 E5 F#5 G5

part of you? _
 — my ways.
 don't be - lieve. _
 — this sin and hate.

Is Christ just a name _ that you read in a book _ when you _
 And I'll be pre - pared _ when you're lone - ly and scared _ at the
 You had the chance _ but you turned it down, _ now you _
 Or will you jeer _ at all you hear? Yes, I

1.

Interlude "The Elegy"
Double -Time Feel

D5 E5 G5 F#5 N.C.(A)

— were at school?

Gtrs. 1 & 2 Rhy. Fig. 2

let ring. —

End Double -Time Feel

End Rhy. Fig. 2

2.

Bridge

D5 E5 G5 F#5 G G6 G Gadd4 F Bb G

end of our days. —

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

1/4

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times

G6 G Gadd4 F B♭ G G6 G Gadd4

Could it be you're a - fraid of what your friends might say if they

F B♭ G G6 G Gadd4

knew you be - lieve in God a - bove? _ They should re - al - ize be - fore _ they crit - i - cize that God.

Gtrs. 1 & 2

knew you be - lieve in God a - bove? _ They should re - al - ize be - fore _ they crit - i - cize that God.

F B♭ G A A6 A Aadd4 G C A

_ is the on - ly way _ to love. _

Rhy. Fig. 4 End Rhy. Fig. 4

_ is the on - ly way _ to love. _

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 1 1/2 times

A6 A Aadd4 G C A A6 A Aadd4

Is your mind so small that you have to fall _ in with _

G C A A6 A Aadd4

_ the pack _ wher - ev - er they run? Will you still sneer when death _ is near _ and say _

Gtrs. 1 & 2

_ the pack _ wher - ev - er they run? Will you still sneer when death _ is near _ and say _

Interlude "The Elegy" D.C. al Coda 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2

N.C.(A)

that you may as well wor - ship the sun? —

8 (#)

full

Coda 1

D5 E5

G5

F#5 G5 G#5 N.C.(A)

can't re-trieve. —

Gtrs. 1 & 2

1/4

Guitar Solo

B

⑤

2fr

Gtrs. 1 & 2

Gtr. 3 (dist.)

(cont. in slash)

1/4

Gtrs. 1 & 2 tacet

N.C.(Bm)

let ring — — — — —

1/4

full

full

let ring — — — — —

full

Embryo

Music by Frank Iommi

Tune Down 1 1/2 Steps:

- ① = C# ④ = B
 ② = G# ⑤ = F#
 ③ = E ⑥ = C#

Moderately Fast ♩ = 156

N.C.(Em)

Gtr. 1 (clean)

mf w/ fingers

let ring -- ♪ let ring -- ♪

0	0	0	0	0	0	0	0	0	3	5	7	5	3	5	3	0	0	0	0		
2	4	5	4	2	4	5	4	2	2	0	2	4	5	4	2	4	2	0	2	2	0

let ring -- ♪ let ring -- ♪

let ring -- ♪ let ring -- ♪

7	5	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
5	4	2	0	2	4	5	4	2	2	0	2	4	5	4	2	4	5	4	2	2	0

let ring -- ♪ let ring -- ♪

let ring -- ♪ let ring -- ♪

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
14	12	9	12	7	9	5	4	2	2	0	2	4	5	4	2	4	5	4	2	2	0

rit.

let ring -- ♪ let ring -- ♪

let ring -- ♪ let ring -- ♪

3	2	0	0	0	0	0	0	0	7	5	3	0	0	0	0				
0	0	0	2	2	4	5	4	2	2	0	0	0	0	0	2	4	5	4	2

Children of the Grave

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 1/2 Steps:

- ① = C# ④ = B
② = G# ⑤ = F#
③ = E ⑥ = C#

Intro

Moderate Rock ♩ = 146 (♩ = 3~)

E5

Gtr. 1 (dist.)

play 7 times

E5

Rhy. Fig. 1

Gtrs. 1 & 2 (dist.)

C5 B5

End Rhy. Fig. 1

The Intro section consists of three measures of music. The first measure is marked 'mf' and 'P.M.' with a '3' over the notes. The second measure is marked 'P.M.' and '3'. The third measure is marked 'f' and 'P.M.' with a '3'. The TAB section below shows the fret numbers for each measure: 0 0 0 0 0 0 0 0 0 0, 0 0 0 0 0 0 0 0 0 0, and 0 0 0 0 0 0 0 0 0 0.



D5 E5

G5

C5

D5

The first section of the song consists of four measures of music. The first measure is marked 'D5 E5'. The second measure is marked 'G5'. The third measure is marked 'C5'. The fourth measure is marked 'D5'. The TAB section below shows the fret numbers for each measure: 7 9 5 7, 12 12 5 5, 5 5 7 7, and 7 7 (7) 5.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

E5

C5

B5

E5

C5

B5

The second section of the song consists of four measures of music. The first measure is marked 'E5'. The second measure is marked 'C5'. The third measure is marked 'B5'. The fourth measure is marked 'E5'. The TAB section below shows the fret numbers for each measure: 0 0 0 0 0 0 0 0, 0 0 0 0 0 0 0 0, 0 0 0 0 0 0 0 0, and 0 0 0 0 0 0 0 0.

Verse

E5

G5

1. Rev - o - lu - tion in their minds, the
2. Chil - dren of to mor - row live in the
3. So, you chil - dren of the world, lis - ten

Fill 1

Gtr. 3 (dist.)

8va

End Fill 1

The Verse section consists of four measures of music. The first measure is marked 'E5'. The second measure is marked 'G5'. The third measure is marked '8va'. The fourth measure is marked 'End Fill 1'. The TAB section below shows the fret numbers for each measure: 0 0 0 0 0 0 0 0, 0 0 0 0 0 0 0 0, 0 0 0 0 0 0 0 0, and 0 0 0 0 0 0 0 0.

Gtrs. 1 & 2 Rhy. Fig. 2

End Rhy. Fig. 2

The final section of the song consists of four measures of music. The first measure is marked 'P.M.' and '3'. The second measure is marked '3'. The third measure is marked '3'. The fourth measure is marked '3'. The TAB section below shows the fret numbers for each measure: 0 0 0 0 0 0 0 0, 0 0 0 0 0 0 0 0, 0 0 0 0 0 0 0 0, and 0 0 0 0 0 0 0 0.

E5

Half-Time Feel
N.C.

*** End Half -Time Feel**

Bb5 B5 C#5 D5 E5 G5 E5 D5 C#5 D5

*** 2nd time**

* 2nd time

D.S. al Coda
(no repeats)

E5	C5	B5	E5	C5	B5

⊕ Coda

Guitar Solo

D5

N.C.(E)

(E5)

Gtrs. 1 & 2

Gtrs. 1 & 2

7/5 7/5

12 12 12 12 15 12 12 15 12 14 (14) 12 14 12 14 12

full full full full full

1/2

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, including triplets and slurs. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a bass line with numbers (12, 15, 14, 12, 14) and the word 'full' written above it, indicating fingerings and dynamics.

Gtr. 1

full 12 full 12 full 12

Gtr. 2

full 12 full 12 full 12 1/4

8va

full 12 12 15 12 12 17 15 17 18 17 15 17 18 17 15 17 18 17 15 17 15 12 15

8va

14 12 15 12 15 12 17 15 17 18 17 15 17 18 17 15 17 18 17 15 17 18 17 15

loco

full 12 full 12 1/2

8va

loco

full 12 full 12 1/2

Outro
E5
Gtrs. 1 & 2

G5 C5 D5

N.C.

8va
Gtrs. 1, 2 & 3

Segue into
"The Haunting"
E5

play 3 times

loco

The Haunting

Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 1/2 Steps:

- ① = C# ④ = B
 ② = G# ⑤ = F#
 ③ = E ⑥ = C#

Free Time

Gtr. 2 (dist.)

mp
let ring throughout

w/ bar

fdbk.

+1 1/2 +1

TAB

0 (0) (0) (0) (0) pitch: A

Gtr. 1 (dist.)

mp
let ring throughout

w/ bar

+1 1/2 +1/4

TAB

0 (0) (0) (0) -1/2

Whispered: Children of the grave. Whispered: Children of the

w/ bar

+1 1/4 +1/2 +1 1/2 +1 +2

-1/4 Bb A G

fdbk.

+1/4 +1 +1 1/2

pitch: A G Bb A A B D

grave. *Whispered: Children of the grave.*

w/ bar

+1 1/2

(8/7/0)

pitch: A

G

(8/7/0)

(0)

3

B \flat

7

(0)

B

(7/0)

E

w/ bar

+1 1/2

(0)

pitch: B

(0)

(0)

A

B

D

B

A

B

Orchid

Music by Frank Iommi

Tune Down 1 1/2 Steps:

- ① = C# ④ = B
 ② = G# ⑤ = F#
 ③ = E ⑥ = C#

Moderately Fast ♩. = 132

N.C.

* Gtr. 1 (acous.)

mf w/ fingers

T	3	5	7	12	10	12	7	7	7	7	7	7
A	2	4	5	10	9	10	5	5	5	5	5	5
B												

* Two gtrs. arr. for one.

let ring throughout

2	3	2	3	2	3	2	3	2	3	2	3	(3)	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0

(Em) (A7)

3	0	3	0	3	0	3	0	3	0	3	0	3	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2

4th time, to Coda ⊕

3	2	3	2	3	2	3	2	3	2	3	2	3	(3)
2	2	2	2	2	2	2	2	2	2	2	2	2	2

(D) 1.

2	3	2	3	2	3	2	3	2	3	2	3	2	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0

2.

(G)

2 3 2 3 2 3 0 0

0 0 0 0

7 0 7 0 7 0 7 0

5 5 5 5

(D)

7 0 10 0 9 0 7 0

5 9 7 5

2 3 2 3 2 3 2 3

0 0 0 0

2 3 2 3 2 3 0 0

0 0 0 0

(B7) (A7) (G#7)

5 4 5 4 5 4 5 4

4 4 4 4

5 4 5 4 3 2 2 1

4 4 2 1

(A7)

D.S. al Coda
(take repeat)

3 2 3 2 3 2 3 2

2 2 2 2

3 2 3 2 3 2 3 0

2 2 2 2

⊕ Coda

(D) (Em) (A7) (D)

rit.

2 3 2 3 2 3 X 0

0 0 0 0

3 0 3 0 3 2 3 2

2 2 2 2

2 3 2 3

0 0 3

Step Up

Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 1/2 Steps:

① = C# ④ = B

② = G# ⑤ = F#

③ = E ⑥ = C#

Intro

Moderately Slow Rock ♩ = 84

N.C.

*Gtrs. 1 & 2 (dist.)

Lord of This World

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 1/2 Steps:

① = C ④ = B

② = G# ⑤ = F#

③ = E ⑥ = C#

§ Intro

Slow Rock ♩ = 69 (♩ = $\bar{\text{J}}^3 \bar{\text{J}}$)

N.C.(E5)

Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

Rhy. Fig. 1

7 7 5 7 5 7 7 5 7 10 7 5 | 7 7 5 7 5 7 4 7 5

End Rhy. Fig. 1

The first system of musical notation for 'The Valley of the Kings' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with notes beamed in groups of four and six. Below the staff, there are two rows of numbers: the first row contains the sequence 7 7 5 7 5 7 5 7 10 7 5, and the second row contains the sequence 0 0 0 0 0 0 0 0 0 0 0. The number 10 is written above the 7th note of the first row.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

N.C.(E5)

1. You're search - ing for your mind, don't know where to start. _____

2. You're world was made for you by some - one a - bove. _____

3. You think you're in - no - cent, you've noth - ing to fear. _____

[illegible]

Can't find the key _____ to fit the lock on your heart. _____
But you choose e - vil ways in - stead of _____ love. _____
You don't know mc, you say, but is - n't it clear? _____

You think you know but you are nev - er quite sure. _____
 You made me mas - ter of the world where you ex - ist. _____
 You turn to me ____ in all your world - ly greed and pride. _____

Your	soul	is	ill,	but	you	will	not	find	a	cure.	_____	Yeah.	
The	soul	I	took	from	you	was	not	e	-	ven	missed.	_____	Yeah.
But	will	you	turn	to	me	when	it's	your	turn	to	die?	_____	Yeah.

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1. B5 Bb5 A5 N.C. 2. B5 Bb5 A5 N.C. **Faster** ♩ = 78 (♩ · ♩) N.C.

Gtrs. 1 & 2

To Coda ⊕

Guitar Solo
* N.C.(E5)

(C5) (D5) Gtr. 2: w/ Fill 1 (E5) Gtr. 1

* Chord symbols implied by bass till end of solo.

(C5) (D5) (E5) Gtrs. 1 & 2

Fill 1
Gtr. 2

Interlude "Step Up"

Gtrs. 1 & 2

N.C.

Musical notation for Interlude "Step Up". The top staff shows a melodic line in G major. The bottom staff shows a guitar accompaniment with a 7/8 time signature. The notation includes a key signature of one sharp (F#) and a 7/8 time signature.

Bridge

B5

N.C.

A5

N.C.

Musical notation for the Bridge section. The top staff shows a melodic line in G major. The bottom staff shows a guitar accompaniment with a 7/8 time signature. The notation includes a key signature of one sharp (F#) and a 7/8 time signature. The lyrics "Lord of this world. _____" and "E - vil pos - ses - sor." are written below the staff.

B5

N.C.

A5

N.C.

Musical notation for the Bridge section. The top staff shows a melodic line in G major. The bottom staff shows a guitar accompaniment with a 7/8 time signature. The notation includes a key signature of one sharp (F#) and a 7/8 time signature. The lyrics "Lord of this world. _____" and "He's your con - fes - sor" are written below the staff.

Interlude "Step Up"

N.C.

D.S. al Coda
(take 2nd ending)

Musical notation for Interlude "Step Up". The top staff shows a melodic line in G major. The bottom staff shows a guitar accompaniment with a 7/8 time signature. The notation includes a key signature of one sharp (F#) and a 7/8 time signature. The lyrics "now!_" are written below the staff.

⊕ Coda

Guitar Solo

* N.C.(E5)

(C5)

(D5)

Gtr. 1

Gtr. 2

* Chords implied by bass till end of solo.

(E5)

(C5)

(D5)

(E5)

(C5)

(D5)

Solitude

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Intro

Moderately ♩ = 123

Gtr. 1 (clean)

mp

Gm F Gm F Gm F

Gm F Gm F Gm F

Gm F Gm F Verse Gm F

1. My name it means noth - ing, — my
where can I go to and
is a lone - ly place,

Rhy. Fig. 1

Gm F Gm F

for - tune is — less. — My
what can I do? —
you're on your own. —

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Gm F Gm F

fu - ture — is shroud - ed — in dark wil - der - ness.
 Noth - ing can please me, — on - ly thoughts are of — you.
 Guess I will go home, — sit down and — moan.

Gm F Gm F

Sun - shine — is far a - way, — clouds lin - ger on. —
 You just — and laughed when I begged you to stay. —
 Cry - ing and think - ing is all — that I

Gm F Gm F Gm

do. Ev - 'ry - thing I —
 I've not stopped —
 Mem - o - ries I —

F Gm F Gm

pos - sessed, now they — are gone. — They are — gone. —
 Cry - ing since you went — a way. — You went of a way. —
 have re - mind me — of you, — of you, —

Gtr. 1: w/ Rhy. Fig. 1, last 4 meas.

F Gm F Gm F

To Coda 1 ⊕ To Coda 2 ⊕

They are — gone. —
 You went of a way. —
 of you. —

Interlude

Gtr. 1 Gm F Gm F Gm F

3 3 1 2 3 2 3 3/5 3 3 1 5 3 3 1 2 3 2 3

Gm F Gm F Gm F D.S. at Coda 1

2. Oh,

3/5 3 3 1 2 3 2 3 5

⊕ Coda 1

Guitar Solo

* Gm

Gr. 1

F

F

Gm

* Chord symbols reflect overall tonality.

F

Gm

F

Gm

F

Gm

F

Gm

F

D.S. al Coda 2

3. The world _

⊕ Coda 2

Gr. 1: w/ Rhy. Fig. 1, last 2 meas.

Gr. 1: w/ Rhy. Fig. 1

Play 4 Times & Fade

Gm

F

Gm

F

Gm

F

Gm

F

Death Mask

Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 1/2 Steps:

① = C# ④ = B

② = G# ⑤ = F#

③ = E ⑥ = C#

Moderately ♩ = 103

Half-Time Feel

Gtrs. 1 & 2 (dist.)

N.C.

Segue into "Into The Void"

Into the Void

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 1/2 Steps:

- ① = C# ④ = B
 ② = G# ⑤ = F#
 ③ = E ⑥ = C#

Intro

Moderate Rock ♩ = 78

N.C.

Gtrs. 1 & 2 Riff A
 (dist.)

End Riff A
 play 4 times

Verse

N.C.

1. Rock-et en-gines burn-ing fuel — so fast, up in - to the night sky — they — blast.
 2. Rock-et en-gines burn-ing fuel — so fast, up in - to the black sky — so — vast.
 3. Past the stars in fields of an - cient void, through the shields of dark-ness where — they — find

Riff B

End Riff B

Gtrs. 1 & 2: w/ Riff B, 2 times

Through the un - i - verse the en - gines whine. Could it be the end of man — and — time?
 Burn - ing met - al through the at - mos - phere. Earth re-mains in wor - ry, hate — and — fear.
 love up - on the land, a world — un - known, where the sons of free-dom make — their — home.

Back on earth the flame of life — burns low. Ev - 'ry-where is mis - er - y — and — woe. Pol -
 With the hate - ful bat - tles rag - ing on, rock - ets fly - ing to the glow - ing — sun.
 Leave the Earth to Sa - tan and — his slaves. Leave them to their fu - ture in — their — graves.

lu - tion kills the air, the land, — and sea. Man pre-pares to meet his des - ti - ny, yeah. -
 Through the em - pires of e - ter - nal void, free-dom from the fi - nal su - i - cide.
 Make a home where love is there — to stay, peace and hap - pi - ness in ev - 'ry — day.

P.M. — — — — — P.M. — — — — — full — — — — — P.M. — — — — — P.M. — — — — — 1/2

5 7 0 0 0 0 0 5 7 0 0 5 7 0 0 5 (5) (5) 12

1.

P.M. — — — — — P.M. — — — — —

0 2 1 0 2 1 0 5 7 0 0 0 0 5 7 0 0 0 0 5 (5) 10 0 2 1 0 2 1 0

2.

To Coda ⊕

Gtrs. 1 & 2: w/ Riff A, 2 times

Faster ♩ = 132
Double - Time Feel
 N.C.
Riff C
 Gtrs. 1 & 2

End Riff C
 play 4 times

Gtr. 2

Gtr. 1
 let ring — — — — — divisi

0 2 1 0 2 1 0 2 0/0 0 3 (3) 0 6 6 5 3 0

Bridge

Gtrs. 1 & 2: w/ Riff C, 8 times
 N.C.

Free - dom_ fight - ers sent out to the_ sun. — Es - cape from_ brain-washed minds and pol - lu - tion.

Leave the_ earth_ to all its sin and_ hate. — Find an - oth - er world where free - dom_ waits, — yeah. —

D.C. al Coda
 (take 1st ending)

End Double-Time Feel

Gtrs. 1 & 2

rit.

0 2 1 0 2 1 0 0 3 (3) 0 6 6 5 3 0 0 2 1 0 2 1 0

⊕ Coda

Guitar Solo

N.C.(E5)

Gtrs. 1 & 2

Gtr. 1

Gtr. 2

Interlude

N.C.

Gtrs. 1 & 2

Gr. 1 E5 N.C. E5 N.C. E5 N.C.

Gr. 2

E5 N.C. E5 N.C. E5 N.C.

Outro-Solo
N.C.(E5)

First system of guitar notation. Treble staff: Key signature of one sharp (F#). Bass staff: Fretboard diagram with numbers 7, 9, 9, (9), 7, 9, 14, 14, 12, 12, 15, 15, 12, 15, 12, 15, 12, 15, 12, 15, 15, 12, 15, 15. Arrows labeled "full" point to specific frets.

Second system of guitar notation. Treble staff continues the melodic line. Bass staff contains fretboard numbers 12, 15, 12, 14, (14), 12, 14, 12, 12, 15, 15, 12, 15, 12, 14, (14), 12, 14, 14, 12, 14, 12, 15, 14, 12, 12, 15, 15, (15). Arrows labeled "full" and "1/2" are present.

Outro
N.C.

Gtrs. 1 & 2

Third system of guitar notation for the "Outro" section. Treble staff: Key signature of one sharp (F#). Bass staff: Fretboard numbers 7, 6, 5, 7, 5, 6, 7, 5, 7, 7, 7, 6, 5, 7, 5, 6, 7, 5, 7, 7. Wavy lines are placed above the treble staff and below the bass staff.

Fourth system of guitar notation. Treble staff continues the melodic line. Bass staff contains fretboard numbers 7, 6, 5, 7, 5, 6, 7, 5, 7, 7, 7, 6, 5, 7, 5, 6, 7, 5, 7, 7. Wavy lines are placed above the treble staff and below the bass staff. The text "w/ heavy reverb" is written at the end of the system.

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

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